

MEGA MENDUNG MOTIF DESIGN ON THE CEILING OF TEXTILE MUSEUM EXHIBITION ROOM IN JAKARTA

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ABSTRACT

Batik is a beautiful fabric that has a long history, to create a meaningful form, it requires the use of decorative elements that have meaning. This design is located in the ceiling area of the batik showroom of the Jakarta Textile Museum. This research is done with purpose to learn how to apply batik elements in the ceiling design in the coastal batik showroom area with the aim of being able to apply batik elements that can give messages and impressions in the exhibition room. The motif that will be used is a mega mendung cloud motif as the part that will be designed is the ceiling itself. Method used is Rosemary Kilmer's research method and is a Design by Research. The design of the ceiling area with batik motifs can give a supportive impression, a beauty atmosphere and deep meaning in the showroom. With the application of this batik motif, it is expected that people will be starting to wear batik and understand the meaning contained in it.

Keywords: Batik, Ceiling, Exhibition Room

1. PREFACE

Batik is not only a beautiful cloth but it is a special technique of dying cloth with a special wax and was originated from Java island with a very long history until it was finally inaugurated as a Humanitarian Heritage for Indonesian Oral & Intangible Culture by UNESCO On October 2, 2009. There is two ways to make batik. The first way is called "batik tulis", this method is a very traditional since it is completely manmade by making dots and line using a tool named canting that has been filled with special wax named "malam". Although this method is very traditional, the value of batik that produced manually have a higher value in the market and can cost 4-5 times more expensive than the one that printed by machine due to the high and detailed quality produced by professional batik maker. Second method is called printed batik. As it named, this batik will be printed by machine that already set and will be highly identical from one to another as the pattern is totally same.

Thanks to presidential decree no.33 of 2009, National Batik Day was set on October 2nd. The purpose of this decree is to increase public awareness and efforts to develop and protect Indonesian traditional batik that has been passed on from generation to generation.

In order for Indonesia to progress, the sense of nationalism has an important role, especially among teenagers, the low awareness of love for the homeland can threaten to fade the sense of nationalism. (Purba, 2016) [1].

The Jakarta Textile Museum has a vision and mission to preserve the culture related to textiles and become a medium for scientific activities, arts and culture, information, education, cultural recreation, education for the development of the nation. This makes the Jakarta Textile Museum have an important role in the development of Indonesian culture. (museumte, 2017) [2].

Therefore, this aims of design is to increase the sense of Indonesian citizen nationalism by using batik decorative elements that have a strong meaning behind the making process. To create a meaningful form, it is necessary to use decorative elements according to the theme and further study about the meaning contained in the batik.

This design will be applied to the ceiling of the exhibition area which exhibits special batiks for coastal areas, the reason for this decision is the pattern used is cloud batik and need to be put on the ceiling as it is representing real cloud in the coastal area. This area is very suitable to be designed because the batiks of coastal areas have a freer character and are less bound by rules. So that it will be very supportive in the formation of the atmosphere of both coastal batik that displayed in wall and cloud batik pattern that put in the ceiling in the showroom area. This research has a problem formulation, namely how to apply batik elements in the ceiling design in the coastal batik showroom area with the aim of being able to apply batik elements that can give messages and impressions in the exhibition room.

2. RESEARCH METHODS

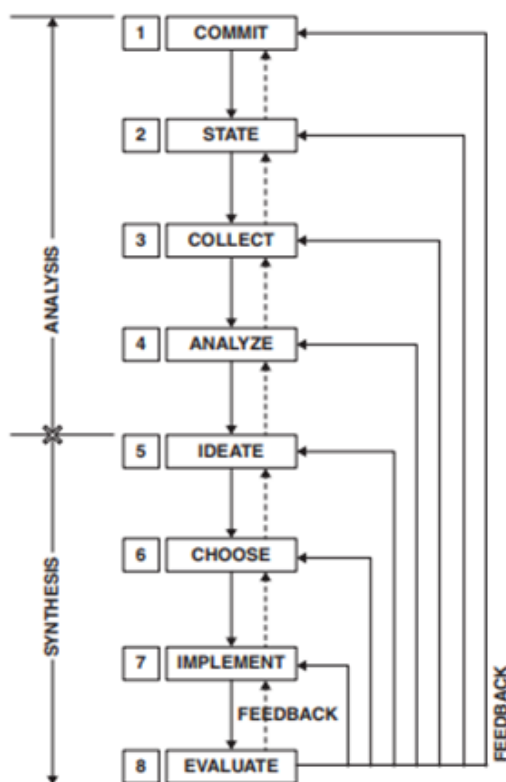
The ceiling design at the Jakarta Textile Museum is design by research it means that the designer will do a research on the textile museum and collect as much data needed before making the design for it, so that the results of this descriptive qualitative research will be continued into the process of designing the ceiling of the exhibition room area.

In this design, the design process applied is the Rosemary Kilmer design method developed by Rosemary Kilmer herself.

According to Rosemary Kilmer, the design method can be divided into 8 stages, namely: commit, state, collect, analyze, ideate, choose, implement, and evaluate. These 8 steps are needed to be done in order so the result will be organized and maximal [3].

Figure 1

Rosemary Kilmer Design Method Stages



- Commit: In this first step, the designer will accept the design case from client and make plan for it.

As it stated, the designer will be accepting the design case based on client's request along with the detail provided before the designer making a plan on what to do first including making research on the related spot. In this case, designer will be studying which room that suit the most and what type of design that can be applied to make coherent combination.

- **State:** Formulate the problems contained in the interior arrangement of the Jakarta Textile Museum. And determine the intent of the arrangement / design. This step is to make sure the designer completely understands what she needed to do by listing down to do list and to make sure that she didn't deviate from the original intent.
- **Collect:** collect various literatures related to museum users, as well as literature related to museums, showrooms, workspaces, and other information. This is one of crucial part that can't be missed when doing this method as this step play a very important role towards the result of the design that will be applied in the ceiling of exhibition hall.
- **Analyze:** Analyzing the philosophical meaning of the motifs used, the museum's image and the materials to be used. This step is final step on the first part where the designer will fully analyze all the data that has been gathered in previous step. The data gathered including related literature to museum, museum visitor, which room that visited the most and many more information related to the museum itself and the user itself along with the philosophical meaning of motif used for display.
- **Ideate:** Develop ideas and concepts, then make alternative designs to achieve solutions to the problems contained in the design of the Jakarta Textile Museum. The designer will develop as much ideas and concept as she can to make a good combination of the museum design and the collection displayed in exhibition hall. And if it is impossible to do that, the designer will make an alternative design to solve the design problem that Jakarta Textile Museum face.
- **Choose:** Choose the best design from the alternatives that have been made by reviewing the mechanism for selecting the right concept with the needs, expectations and goals of the Jakarta Textile Museum. After making all the concept and alternative design, the designer will be proposing it to the museum manager for review which design that they think suit the most to the museum needs, expectation and goals of the museum itself.
- **Implement:** Explaining ideas through layout designs, final drawings, renderings, and other forms of designing the Jakarta Textile Museum. This step is to implement all the design on the digital design layout and explain all result after final drawings and rendering is done to the museum manager so he can choose which one is the best to be implemented to the museum.
- **Evaluate:** Give an assessment of the results that have been achieved with the aim of knowing whether it can solve the problem conditions found in the interior design of the Jakarta Textile Museum.

This design is located at the Jakarta Textile Museum, Jl. Aipda Ks. Tubun, No. 2-4, West Jakarta, Tanah Abang. This museum displays various kinds of batik which have become the main exhibition in the Jakarta Textile Museum. The area that will be designed in this research is the ceiling area of the coastal batik showroom.

3. FINDING AND DISCUSSION

Theoretical Framework

The Batik of Mega Mendung

This batik is the result of the acculturation of Cirebon artists who come from Chinese culture. Starting from the marriage of Sunan Gunung Jati with Princess Ong Tien, then Princess Ong Tien brought some knick-knacks from China as an offering to Sunan Gunung Jati, one of which was ceramics. Then these knick-knacks are the inspiration for Cirebon artists and batik makers.

Even though this design is pretty simple as it is only making cloud motif on the ceiling, it contains many meanings behind it. Cloud can make the room feel bigger and taller as normally cloud in the high sky. Combination of cloud motif on the coastal batik show room makes a perfect synergy, this is because coastal area always associated with beach and beach always connected with sea and clear sky view.

Not only the motif itself contain meaning behind it, the color chosen also have the meaning behind it. The meaning of the light blue color in this motif depicts a clear sky as if giving a brighter picture of human life, the dark blue color symbolizes fertility from clouds filled with rain, and the red color symbolizes dynamism and masculinity by the role of men for their participation in the batik manufacturing process [4].

Exhibition Room

The Exhibition Room is the embodiment of communication between visitors and the objects on display. The showroom is considered the key to an exhibition that discusses the richness of the collection and provides satisfaction from the demands of the visitor's sense of beauty. (Zulaihah, 2006) [5].

According oxford dictionary, exhibition room can be said as a room that is containing collections that can be shown to public either it is work of art, historical relic, even cultural history [6].

Referring to Longman Dictionary of Contemporary English (LDOCE) it is also stated that exhibition is an event where the collection of painting, interesting object are shown to the public for a period of time [7].

From all definition stated above, it can be said that exhibition room is a room where collection item will be displayed for public and it can work as place to discuss about culture richness of collection item.

Ceiling

Ceiling is the upper part (surface) in the interior that includes the top line in a room. The color on the ceiling will give a certain atmosphere to the room, dark colors will give a warmer atmosphere while light colors can make the room look taller and wider. Mixing matching colors can make a room seem more spacious. (Wicaksono & Tisnawati, 2014) [8].

According to Longman Dictionary of Contemporary English (LDOCE), ceiling is an inner surface on the top part of a room [9].

Oxford dictionary also stated ceiling is a top part inside a room [10].

Based on these definitions of ceiling, in interior design, ceiling is still a part of a room that can be designed or at least painted to create or complete the design that applied to the whole room so visitor will get the atmosphere in there.

Previous Research

Based on the research done by Hartanti & Setiawan, the focus of their research is the application of batik with kawung motifs on hotel no. 12 especially public lobby on the hotel itself. The result of the application is they can maintain the design with traditional batik motif mainly kawung motifs on the lobby and receptionist area along with the combination of size combination it can generate modern impression yet simple for the hotel guest. Other than applying the design on the lobby, the motif chosen is suitable to be applied to the whole building to create traditional atmosphere and at a same time, this decision can also help Indonesia to grow awareness towards their traditional culture and will to learn more about it [11].

According to the study of Azka & Adisurya, the purpose of using batik motifs in the hotel because they want something new that is not common and widely available in others place. Normally, in other hotels they will use modern minimize or classic design. Meanwhile in this

hotel, the designer tried to combine both classic and modern minimalize to create new atmosphere and change general perspective for business hotel in Jakarta. So, they could feel modern atmosphere yet it still contains Yogyakarta traditional culture which is the batik motif itself. Besides, this decision can also help to promote Indonesian traditional culture which is Batik to overseas hotel guest and this could help Indonesian to conserves the culture itself as well [12].

Referring to the study of Alberta Amelia Yandarmadi and Stepanus Dwiyanto, it can be concluded that application of mega mendung motif stilasi on the lobby partition has created the impression of a lobby that has aesthetic value, identity, character, and meaning in the maritime, maritime, and maritime fields. Therefore, it is hoped that through this mega mendung motif stilasi, can be useful for the management of the Maritime Museum and designers in order to introduce Indonesian culture. Also useful for the surrounding community thus adding insight into the various motifs of the archipelago [13].

As concluded from the research by Tunjung Atmadi, Rizky Dinata, and Ali Ramadhan, it can be stated that In the world of interior design, a touch of batik can add warmth as well as value. The presence of batik patterns can be a warmer as well as an accent in the midst of the incessant minimalist-style interior that was once so popular. We should also consider the use of batik in the interior, which is no longer synonymous with the traditional style of space, because batik can be more modern, elegant, and exclusive with a few tweaks. The evolution of batik motif designs refers to the incorporation of traditional wisdom with elements of interior design in various styles. The use of batik motifs on elements of interior decoration, such as office partition walls, is one example. The application incorporates traditional wisdom elements that represent batik designs unique to specific regions. In today's interior design, we will never be without the knowledge of batik. Batik is a legacy of local wisdom, and its use in interior design is extremely important. As a result, it must be improved in terms of creating design styles for office interior design and other interiors applications [14].

The result of U A Ruki study show a thing that need to be preserved while doing the “mega mendung” cloud pattern and it is there are many styles to draw the cloud pattern itself, but the pattern mega mendung should not be altered in any way from its original form; each curve and line should not be changed in any way that causes a significant and noticeable change that could result in a different visual effect [15].

Application

The concept theme adopted from this design is “Sinjang”.

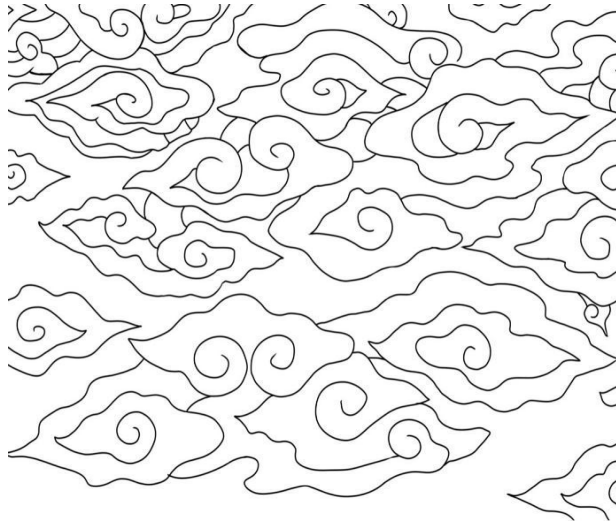
According to Kamus Besar Bahasa Indonesia (KBBI) Sinjang is a Javanese language that mean long cloth. It is derived from keywords dynamic, cozy, cultural and refined in Javanes culture [16].

Related to the chosen concept which is “Sinjang” concept where the focus is using long batik for the motif on the ceiling, the batik motif will be applied above of coastal batik collection on the room in parallel.

Motifs that will be applied to the batik is cloud motifs that is came from batik mega mendung. The decision to apply cloud motifs is because the room’s ceiling that will be applied is coastal batik showroom to make a synergy combination since coastal area often related to beach.

Figure 2

Cloud Batik motif for showroom Design



This is the cloud motifs that will be applied on the coastal room ceiling. The designer will try to make this motif as real as it can without same pattern used. The pattern for this motive will also be in divers to avoid monotone impression which in the end makes visitor lost interest to the motifs applied.

Mega Mendung motifs itself can be combined with other few motifs to create better motifs as animal, flower or other motifs. But in this case, the focus of the motifs is purely cloud motif.

The cloud motifs have several principles, including:

Modesty

In this case, simplicity is a consideration that prioritizes the notion of the core principal. The aspects concerning "sparkling" include: Luxury materials, sophistication of structure, and complexity of decoration. Unless Only when it is absolutely necessary then the aspects that are included in the core principles can be considered.

Harmony

In a basic sense, harmony means the impression of conformity between one object and another in an object or between other objects that are combined, or also between one element with others in an arrangement or composition.

Rhythm

Good alignment can give the impression of a graceful motion connecting from one part to another in an object or elements from one element to another in an arrangement or composition.

Integrated Unity

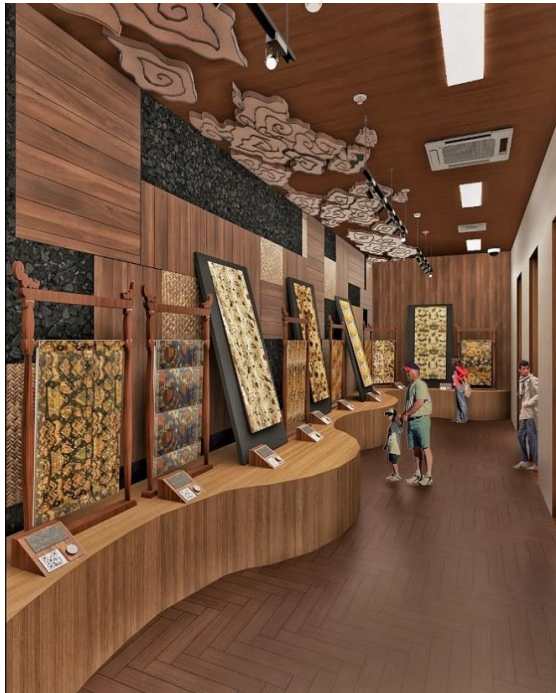
An object should be able to give the impression of a unique unity integrated. This depends on the design or layout. Shape an object appears to be whole, if one part supports the other others in harmony. The shape will appear to be split if each part appears separately, not compact with each other. Especially in a composition, a group of objects or elements that one must support each other objects or elements. Else the composition will feel chaotic and messy

Balance

Balance is the most common design principle demands sensitivity. In arranging things or arranging visual elements, the balance factor will greatly determine the artistic value of the image composition made.

Figure 3

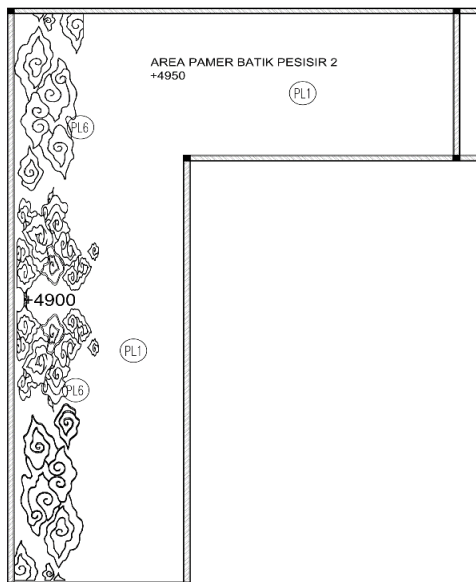
Coastal Batik Showroom Design



This is the example of the cloud motifs batik applied at coastal batik room. The motifs will be put on the ceiling mainly above the batik collection that being displayed. This is because the designer tried to put the coast atmosphere as if the visitor visiting real coast area.

Figure 4

Plafond Design



This motif is designed using a repeating technique and placed on the ceiling using mdf material and given a brown wood paint finish. The choice of brown color was chosen with the aim of increasing the impression of warmth and giving a broad impression to the showroom which also uses matching colors.

The lines of the Mega Mendung motif have the meaning of depicting the journey of human life from birth to death, as well as the greatness of God in the gift of life's blessings.

4. CONCLUSION

Through the ceiling we can apply batik motifs, one of which is the Mega Mendung motif, the Mega Mendung motif has a deep history and philosophical meaning and at a same time, choosing a good color combination will make the atmosphere in the room stronger. The application of the Mega Mendung motif can also be used as evidence that we can use batik in interior spaces, with a note that further research on the meaning contained in the motif is a form of love for the homeland.

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